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# The Educational SCREEN

April, 1931

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*Drawing from Motion Pictures*

*A Neglected Phase of Visual Education*

*How One School Makes Its Own Teaching Films*

*"The Film Estimates"*

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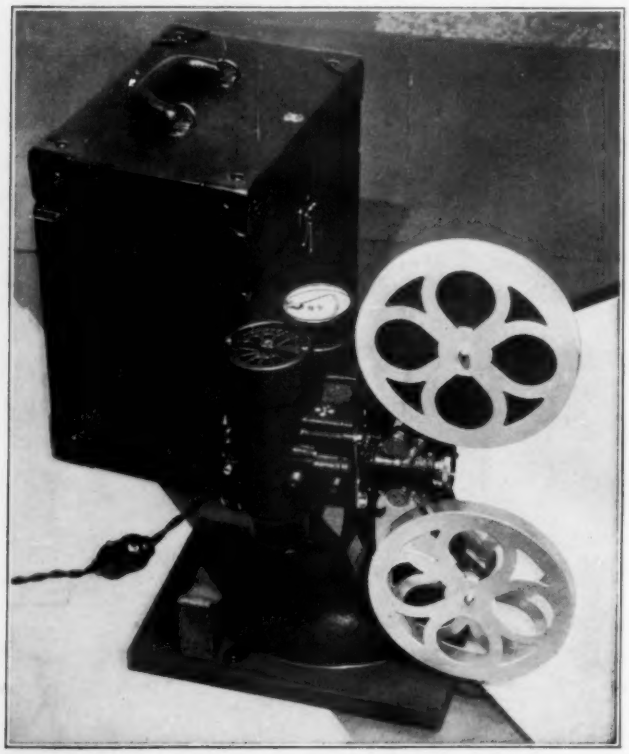

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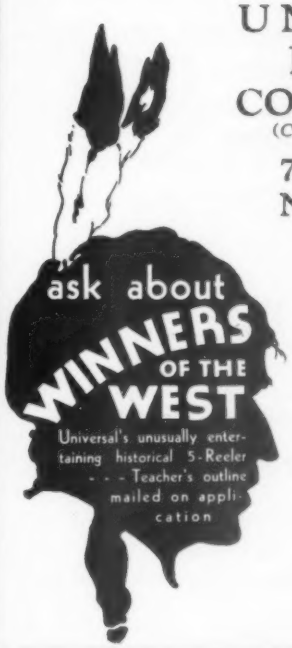
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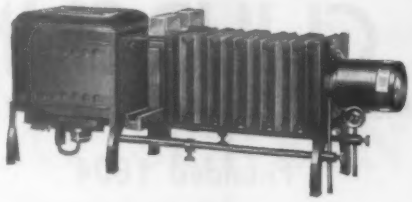

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VOLUME X NUMBER 4

# THE EDUCATIONAL SCREEN

***The Only Magazine Devoted to The New Influence in National Education***

## APRIL, 1931

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Entered at the Post Office at Morton, Ill., as Second Class Matter
Office of Publication, Morton, Illinois
General and Editorial Offices, 64 East Lake St., Chicago, Illinois

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*Published every month except July and August*

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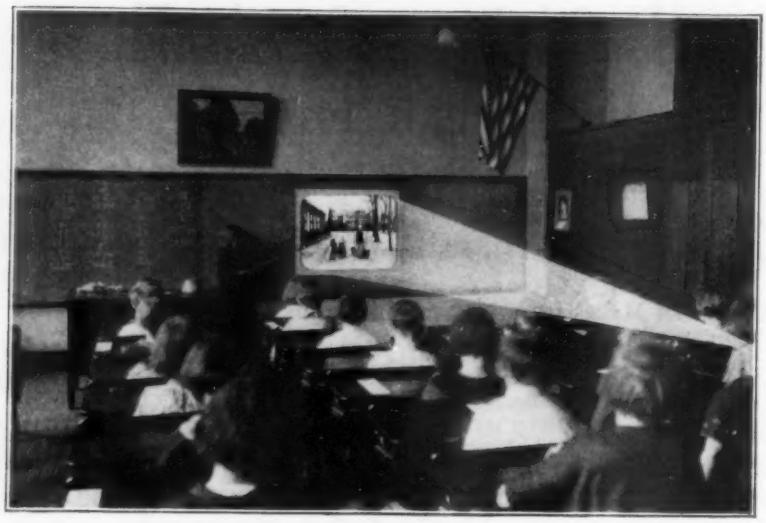

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# Drawing From Motion Pictures

Elizabeth Ward Perkins
*Woodbury School of Applied Observation, Boston*

WHEN parents first began to take motion pictures of their children's activities, a teacher, interested in drawing, was watching a group of boys and girls before a daylight screen in a private house. The children's keen interest in the horses and dogs, the running and jumping figures in the games, was the source of the idea that motion pictures could furnish new material as well as a new point of view for drawing. Drawings representing records of first-hand observation and memories of motion could be kept over a period of time and finally read as a measure of improvement in the power of attention and individual growth.

Most people do not feel capable of drawing from Nature but no one is afraid of a moving picture. Children and adults can all be surprised into trying to draw from an exciting episode on the screen. They forget the convention that drawing is "art" and needs much training of the hand.

Before this, the motion picture had been established in the classroom as a potent means of focussing interest and gaining information but the student did not participate in the activity at the time and the only way of recording the extent of the knowledge gained was through oral or written tests.

A few small groups of various ages began to draw from films of animals and people in motion. The value of personal records of things seen and considered was soon established, not only in the teaching of drawing, the foundation of all art, but as a basis for clear thought and sight in general education. Lest this should be considered too large a claim, teachers of all subjects were questioned and not one could deny the value of accurate, objective records that would measure the students' progress, if such were obtainable.

Films of many animals from the Zoo were obtained and dancers, workmen, fishermen, and people playing athletic games were added to the small library.

The first drawing class in which the films were used was at the Children's Art Centre, in Boston, with boys and girls of all races and ages under a competent teacher. Drawings were made from the films and, later, from moving animals in the Zoo, that would have been impossible under any other conditions.

A class of adults, composed of people who had never drawn and art students trained in a static way, was equally successful at Mr. Charles Woodbury's Summer School in Ogunqui, Maine.

The pioneer art school to introduce drawing from motion pictures was the Massachusetts Art School in Boston, under Royal Farnum, Director, in 1927. The results were so satisfactory that a course in Mental Training through Drawing was established, based on and illustrated by drawing from motion pictures. In 1929, the method was initiated in all of the classes at the School of the Chicago Art Institute. This drawing was also used in connection with life classes; the living model appeared in the film before more intimate study was attempted.

The results, with able teachers in charge, were of far-reaching importance, both for a continuous training in the arts and in coordination with other school subjects. It was proved that talent is not necessary in order to be able to use a graphic language. If motivated by interest, anyone can draw, according to his capacity to think clearly about what is seen. In other words, the hand follows the alert mind and the full weight of the training should be placed on mental development, whether in kindergarten or art school.

After practice, when the fear of trying to draw a moving figure or animal is overcome, it is found that students of all ages can draw from a wealth of original material, with the dynamic approach of the professional artist. The necessity of seeing wholes rather than parts of a moving figure in order to get motion forces the student to take the larger view from the start. With elimination of detail and the attention focussed on the essential lines of action, the habit of structural drawing is established.

Art students and painters, trained in the conventional way, are under the same handicap as beginners. Their fundamental knowledge and skill are tested legitimately. The result brings an increase of confidence for the inexperienced and loss of dry technique for the experienced. Clearer thinking and more forceful, accurate expression result in all normal cases. In pathological cases, the less normal outlook is often dramatically revealed in the record and the clue is given that aids in solving the difficulty.

To most people the thought that drawing can be used as communication is a new idea. The head of the music department of a large university refused to accept it as being the universal language. He retorted

indignantly that to music alone could this term be applied, but he had forgotten that Chinese music may be a mystery to us but a drawing of a cow would be understood by people everywhere. Drawing from motion pictures restores a direct means of communication which is not dependent on so-called talent. Forty drawings from a class demonstrate in their likenesses and differences what every lawyer knows, that testimony in words of something seen is unreliable in most cases. Words are only generally accepted symbols; the connotation varies with each person. With every telling of the tale, major events alter their relations, or a different detail dominates the imagination. Records in line, when drawn with indelible pencil, settle many questions in short order. Everyone is forced to a final statement representing his own mental condition. To a large extent, we see what we know and the expression of this knowledge by drawing gives a definite record.

The major advantages of drawing from motion pictures are: first, the development of selective observation; second, the development of the power to draw moving objects in any position; third, the rapid gain in the personal estimate of space relations.

In drawing from a moving object it is necessary to grasp essentials rapidly and express them in the quick choice of a few lines. The emphasis on life and action primarily, with better proportion growing out of a genuine need, solves many problems with no break in continuous self-expression. Proportion is gained without loss of the living quality. Memory training is another result of this method.

A dramatic example of the procedure might be a typical class of boys, drawing from a football film. "Is that a good tackle? Is the man with the ball running fast enough to make a touchdown?" are a few of the questions asked when the drawings are put up. The class itself makes all comments and a hot discussion is sure to follow. Although the proportions of the figures may be inaccurate, they possess a living quality, or they do not, and the boys are keen judges. From their own attention to the action involved, a discussion on proportion will inevitably develop. The player is seen to be performing a certain action. "Is he so made that he could move in that way?" "Could that fellow with the crooked legs and one arm shorter than the other stay on the team?" Improvement in proportion follows of necessity after the action has been secured. The gain for the student is so rapid, if motion comes first, that all teachers of drawing may well question whether the teaching of proportion for its own sake, heretofore accepted as the way to begin drawing, is not a waste of energy when full interest in the subject can be so definitely assured.

The students in any class of this kind soon fall to drawing from life itself, people in the street, dogs and cats at home, or animals in the Zoo. They look at a moving figure with a purpose and, without being urged, follow Leonardo's advice "Make your work to be in keeping with your purpose and design. That is, when you make your figure, you should consider who it is and what you wish it to be doing. If you have to represent a man either as moving, or lifting, or pulling, or carrying a weight equal to his own weight, how ought you to fit the legs under the body?" Drawings made in this spirit are far from imitation and initiate each student into some perception of the master's point of view.

Since the first experiments, the technique of taking films for drawing have been in the process of development. The films used up to the present, though far from perfect, have been of service in determining the best adaptation of the means to the desired objective. They have been used in museum, art school, public and private schools, and colleges, for self-expression and measurement and as aids in the solution of psychological problems.

To obtain the results indicated films made for the purpose may now be obtained, with a teaching pamphlet, from the Eastman Teaching Films. Any moving picture will not do, since background, position of the subject and continuity of action must be considered. Each film is made up of one episode repeated several times to give opportunity for comparison and repeated observation. In some of the athletic films the episode is given first in fast then slow motion, to allow for analysis. The results depend largely on the teacher, as is inevitable in the case of all visual aids. Some idea of the scope of how the films can be used is suggested by the following summary:

1—*To Focus Attention*—How directly can you turn all your powers toward what you are doing?

2—*To Prove Observation*—How fully can you clear your thought in order to make a clear record of what you have seen?

3—*To Make Quick Choice of Essentials*—Can you choose the larger things instinctively and add detail in its relative order?

4—*To Gain the Power of Feeling and Expressing Motion*—Can you carry through your drawing and keep the expression of life and action in moving forms?

5—*To Prove and Improve Memory*—What do you remember first? Can you express the essentials.

6—*To Gain a Standard In Proportion*—Is your figure or animal a unit? Could it move if made in that way? Where does your weakness in estimating proportion lie?

7—*To Improve Quality of Line*—Does your line flow and express your personal thought and feeling?

8—*To Demonstrate Lack of Information*—Have you seen clearly in your record where your attention, observation and memory have failed?

9—*To Remove the Fear of Drawing in Beginners*—Are you gradually overcoming your inhibitions through interest?

10—*To Bring the Living World into the Classroom*—Enriching the curriculum.

11—*To Advance the Time When Expression in Line Will be as Common as in Speech and Writing*—Acquiring a universal language.

12—*To Force Students To Think for Themselves*—Through interest in making and interpreting records of personal experience through drawing.

# A Neglected Phase of Visual Education

G. H. Bretnall
*Shepherd College, Shepherdstown, W. Va.*

TO apprehend is one thing, to comprehend is quite another. We may ask ourselves how much does the pupil really comprehend the thing that we are trying to teach him. How much is the subject really mastered so that it contributes definitely to his thought-power? Then after we have lead the pupil to comprehend the subject, do we make it appeal to his imagination so that the subject is inspiring and lives in his mind as a continual source of pleasure?

If we are to make things vivid for the pupils who sit under our tuition, the more we illustrate the subject the easier will be the task. Much as this phase of educational procedure has been discussed and great as have been the advances which have been made in this line, yet its place in education is far below what it should be. In fact, it is really comparatively small. A lengthy verbal description is often resorted to when illustrative material could be used to attain a better and clearer comprehension of the subject. In general, the object itself is the best teacher; the picture is next in value and the written or spoken description is the least effective. Discussion and explanation must, of course, accompany the study of the object or picture but the amount needed is immensely reduced. With less time taken for foundational descriptions, the teacher has more time for stimulating the thinking power of the pupil. One great fault of our schools is the spending of precious teaching time in imparting bare facts and neglecting to develop the thinking power of the pupil.

The possibility of teaching with the object is limited; for the object or phenomenon is not always obtainable and the school schedule will not always admit of a trip outside. On the other hand the field of pictures is almost unlimited. The teacher of geography cannot take her pupils around the world but she can achieve a good substitute through pictures. Someone has said: "If you do not know how to see, it is better to go to Burton Holmes travelogues than to travel. For he will show you how to see, and enable you to see many things you would never see for yourself." In nature study, for example, the teacher should take the children to field, stream and forest, but because of the schedule under which most teachers work the possibilities in this line are limited. She can, however, bring a large amount of animal and plant material into the school room, especially in favored localities. For all material unobtainable by direct methods, pictures must be the great substitute.

It is easier for the teacher to depend upon description than go to the trouble—and the trouble is not a little—to get illustrative material. Probably most teachers are negligent along this line, do not use enough illustrative material, and continually talk about a host of things which they never illustrate and which the students therefore fail to understand.

The difficulty in the case of most teachers, grade, high school, and even college, is the obtaining of sufficient illustrative material. One of the most productive sources has been lantern slides and there are a host of slides to choose from. However, each teacher has his or her distinctive methods and matter of teaching. This variation is due primarily to two factors—first, the teacher's individuality, and second, the differences in the pupils whom she teaches. If a teacher is a real teacher and not an automaton she will fit her teaching to those whom she teaches. This will depend on the location of the school, whether city, town or rural, on the industries of the community and on the social classes from which the children come. Such diversity in teachers and conditions make it not easy to find lantern slides to fit the need. Again lantern slides are expensive, especially the colored ones, and officials seldom buy all that is needed . This is largely from lack of funds though sometimes it is from lack of appreciation of values. Some institutions make their own slides as desired, and such are fortunate;

but for most schools lantern slides are inadequate from an expense standpoint.

Because of the difficulty in obtaining lantern slides the stereopticon side of teaching is neglected. But if the method of opaque projection is used, the difficulty is removed. With opaque projection almost any kind of picture can be shown. The light is thrown on to a common printed picture or actual object, and the image is reflected by mirrors through the lens of the stereopticon and on to the screen. Since the light does not need to go through the picture, as in a lantern slide it matters not what kind of picture is used —postcards, prints, even book illustrations. A colored picture goes upon the screen with all its color values, at no extra cost, whereas the cost of colored slides may be prohibitive. The machines vary but most of them show a picture six inches by six inches. If it is desired to use a larger picture it may be moved around and different parts of it explained in turn.

These opaque reflectors are made by the leading stereopticon firms. Good ones are not cheap but they last a long time. The opaque method of projection is used limitedly. This is sometimes due to the fact that the machines used are really toys and not classroom apparatus. Sometimes good apparatus already in the school is not understood or appreciated. Opaque projectors in the schools are comparatively few. Often there is but one machine to a building and all the classrooms are not fitted for its use, so that getting the machine and room ready or the transferring of the class to another room would take all the time available for the exercise which is planned. Our purpose is to emphasize the universal adaptability of this method of instruction and the wide and extensive use to which it can be put. Thus used it will increase immensely the efficiency of the instruction and create an immense increase of interest on the part of the pupils.

Objection is often made to opaque projection that the pictures lack strength and clearness. Of course, nothing can equal good lantern slides for projected pictures, and you get along with less darkening of the room when lantern slides are used. But you can get good, clear, well focussed pictures with opaque projection if the apparatus is rightly used. The cost of effective means for adequate darkening of the room is very soon offset by the abundance of material available without cost by opaque projection.

The available material for opaque projection is almost unlimited. So many kinds of pictures or even things can be used. Maps and illustrations from the text books can be utilized and the recitation can be carried on from the screen. Children can be encouraged to bring pictures illustrating their school work and they thus have double interest when their own pictures are thrown upon the screen. Pictures from books and magazines present a vast and varied amount of material. The book or the magazine can be put directly into the machine—it is not necessary to tear out the pages. Thus borrowed material can be used. Then, too, there is available for your stereopticon work the public library or libraries besides the teachers library, the school library and available private libraries. Further, excellent pictures of usable size can be purchased for a very few cents each and there is a vast number of these available, both colored and uncolored.

In regard to equipment a few more words should be said. Most projection apparatus has provision for lantern slides also, and thus any slides available in school collections or in loan collections can be used. Usually attachments can be had so that film slides as well can be used. However, the amount of material in the form of pictures and objects for opaque projection is so many times greater than that available for other kinds of projection that it far transcends them in importance. Properly used, opaque projection can be made a major part of visual work in schools.

A child lives in a world of enthusiasm and dreams. His dreams can be made to come true to a considerable extent and his enthusiasm can be markedly increased by the proper presentation of the subject-matter in hand. A large factor in this is extensive use of projection. His whole future happiness and success may be dependent, and often is, on the proper utilization of his early enthusiasms. Every method that contributes to this end should be used.


## You Need This

If you use motion pictures in school, church or community work, or contemplate their use, you need a copy of the famous "1000 and One Blue Book of Non-Theatrical Films"—a complete directory of educational and entertainment films, listing available 35 mm. and 16 mm. silent and sound subjects, with full information as to where they may be obtained. **Price 75c.**

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# How One School Makes Its Own Teaching Films

William F. Kruse

MANY schools in special fields have found that it requires more than a decision to make use of the motion picture as a teaching tool in order to get under way a really effective teaching film program fitted to their particular needs. Even after adequate equipment has been acquired, there is still the problem of a film supply precisely co-ordinated to meet the schools' individual problems—despite the fine progress already recorded by university extension divisions, city departments of visual instruction and local and national film distributors in making educational film available.

When the Milwaukee Vocational School faced the problem of securing film to carry on a daily program fitted to its field, the difficulties were at once recognized and a vigorous far-sighted solution resolutely determined upon—the school would make its own film! This is a solution which is of interest to all schoolmen whether their institutions deal primarily with special or with general educational problems.

This school and the work of its noted Director, R. L. Cooley, is too well known to the educational world to require description. Suffice it to say that it is a mighty big school, one of the largest in the world, with a student and faculty population greater than that of most universities. The junior school is comprised of boys and girls between the ages of 14 and 16 whose education has been diverted from the normal line by economic necessity or other cause and who go to the vocational school half days. The senior school is attended by boys and girls from 16 to 18 years of age, who attend one full day a week. Thus there is a student body here that is never the same in personnel for two successive days—a student body with a special need for training in specific trade skills, yet able to devote only from one-half to one-fourth the customary school time to the acquisition not only of these special skills but also the cultural background that should be the heritage of every man.

Time is of essence. Copy-book methods cannot be relied on. This is one of the most modern of schools, run by modern schoolmen, so a modern solution was found. The principal, Mr. Wm. F. Rasche, had an opportunity, when engaged in research work in the interest of apprentice training in Chicago some years ago, to look into the many benefits offered by the motion picture as a means of captivating student interest and thus teaching more deeply and broadly in a shorter time. To the motion picture he turned for a solution, only to run into a new complex of problems centering around the obtaining of just the kind and quality of films needed for his big, highly specialized institution.

His solution was on a scale commensurate with his school—a department of visual instruction was organized, consisting of four teachers and a technical assistant—a capable girl who is still a part-time student in the institution in which she works. Each of these teachers is charged with the task of making a 600 foot 16 mm. picture every two weeks to fit his section of a pre-determined curriculum. These pictures are shown in the auditorium, two a week, not for the purpose of intensifying regular classroom work, as is

**Mr. S. O. Opsahl "Shooting" Animation Work in General Science Film**

the aim in most classroom use of film, but to give cultural background in broad sweeping strokes to make up, as far as possible, for the loss these 15,000 youngsters sustain through their inability to complete the regular courses of the week. A forty-minute period is devoted to the two films of the week and this is followed by a twenty-minute review and quiz period conducted by the respective craft teachers when the students get back to their various departments.

Incidentally, this arrangement solves the seating capacity problem of the cafeteria which can accommodate only 50 per cent of the number of students at one time. The boys enter the auditorium at 11:25 A. M. and see the first picture, whereupon they are joined by the girls, who have finished their lunch, and the second film is run. The boys then leave for their lunch and the first film is run a second time to complete the program. The youngsters express themselves as

delighted with the arrangement, and tentative tests indicate that very real educational gains are being registered through the films.

The head of the Visual Instruction Department is Colin G. Welles, who also makes the films on biology. His co-workers and their fields of film activity include: Mrs. R. H. Rodgers (Personal Problems), Mr. S. O. Opsahl (General Science), and Mr. John A. Shaw (Safety). Since last May, when the first steps were undertaken, the department has produced 18,000 feet of 16 mm. reversal film and 10,000 feet of titles and animation work.

The equipment of the department includes a Filmo 70-DA camera with lenses ranging in focal length from 15 mm. to 4 inches, another model of the same make of camera which is used mainly for titles and animation work, three Filmo projectors—two with 250 watt lamps and one of the new projectors with 375 watt lamp and a 1000 foot film capacity. The projection throw is over 80 feet, from the first balcony of an auditorium with 2200 seats to a large beaded screen on the stage, and the eight-foot wide picture can be seen satisfactorily from all parts of the hall. The 375 watt projector proves just the thing to provide a final solution to the exceptional projection difficulties here encountered.

Like the average beginner, the department started out with utterly inadequate lighting equipment—the first order included only two lights of 1000 watts each. These two are now doing duty on a home-made animation stand where large material is photographed. For general work they are now supplemented by a fine outfit of Kleig lights, four portable flood lights of 1500 watts each, and two spot lights of 2000 watts each. The school's movie studio has, in addition, three fixed flood lights, each of 1500 watts, making an available total of 16,500 watts, and the work that is being turned out, in consequence, measures up well with the best of professional-made industrial films.

Not so long ago a professional producer called with a view of taking over (he thought) their production work. A script covering the reel on *Weather* was just ready for the cameraman, so it served as a basis for an estimate. At regular commercial rates the salesmen quoted $2500 to $3000 for the reel, only to learn that the school cost did not run over $200.

The department, of course, works hard to turn out the high quality of material demanded, as well as to meet the remorseless schedule. Thus far not only has it kept even, but the department is a little bit ahead. The earnest workers develop and dry their own titles and animation work, and photograph all their scenes, indoors and out, themselves. It would be impossible

(*Concluded on page* 128)

## Will The Movietone Motivate? *

LAURENCE R. CAMPBELL

WILL the movietone motivate? Will the vitaphone vitalize? Will the talkie accelerate and increase learning in our schools by adding to the visual appeal the auditory impression? Today progressive educators are seeking the answers to these questions. For the talkie is no longer an innovation in the entertainment world; it is an accepted factor.

Years ago a far-seeing leader in education added to the three "M's" of teaching (muscles, minds, and morals) the fourth "M"—the movie. Today we must make the fourth "M" the movietone. Already experimental research indicates that the time is coming when every up-to-date school will be equipped with a talkie just as every school today should have its movie projector, balopticon and other visual aids.

Since education is preparation for life, it is essential that pupils face realities. What greater realism is possible than through the use of the talkie? It combines the visual and auditory appeals. Sight and sound, voice and vision unite to make vicarious experiences on the screen more true to life, indeed, life itself. With the improvement of natural color films even greater similarity between the screen product and life is assured. Amazing opportunities are evident for the child in the class room may see and hear the national leaders in statecraft, literature, music, business, and social reform. He may see and hear birds from Africa, plant life from India, animals from the Andes. Right in the school house on the hill he can take a trip through the jungle, in the Alps, or to the polar regions. Where once the facts of life seem vague, confused, and uninteresting to the child, the motivation of the movietone will popularize education, make it more effective, and extend its influence.

But let us not think that the purchase of equipment and a few reels of film will result in an educational talkie program. Careful study over a period of years will result in the development of equipment and materials adapted to all ages, classes, subject matter, and community needs. Problem of method and technique must be solved, but it is already a certainty that the movietone will motivate. May educators recognize the value of this innovation in making a better society!

*Note—Our readers will understand that the writer of the above article is using the word "movietone" freely as a generic term for a talking or sound picture. The name "Movietone," of course, is an exclusive trade name for a particular sound-on-film product of the Fox Film Corporation, and is actually the property of that company much as "Kodak" is the property of Eastman.

# NEWS AND NOTES

CONDUCTED BY THE STAFF

**Pennsylvania Visual Education Instructors Hold Annual Conference**

All Pennsylvania colleges, accredited in the field of teacher preparation, were invited to send representatives to the second Visual Education Conference held in the Department of Public Instruction, Harrisburg, February 20th, to consider the several phases of the visual education program both with respect to its present use and future development. The Conference was attended by 42 representatives, divided as follows: accredited colleges, 16; State teachers' colleges, 13; department, 8; visual education directors and supervisors, 4; city normal schools, 1.

The following communication from Mr. Klonower, Director of the Teacher Bureau, was read by his assistant, Dr. Yeager:

"Visual education and all that it means may save us from educational dry-rot. Schools fall behind in the matter of attracting and holding the interests of children because those responsible for them do not take advantage of new devices as aids in the presentation of content material. Visual education must become a mandatory part of every school program and teachers must be provided with adequate preparation and a profound knowledge of the philosophy that underlies learning through the senses.

"The time is quite ripe to insist on a course in visual education for every teacher who is an applicant for a license to teach. A teacher of English as well as every other teacher should be familiar with the mechanical aids in the learning process. The sequential steps in the proper use of visual aids in the presentation of a lesson should be as well known as the formal Herbartian steps in learning. While it may not be necessary for the English teacher to have the extended preparation required of a teacher who devotes all of her time to the handling of visual aids, the position is taken that every teacher should be familiar with the use of the manifold devices which make the abstract concrete, the distant near, the complex simple."

With reference to the Summary of the Techniques of Visual and Other Sensory Aids for Teachers in Service and Teachers in Training it was decided that:

1. Visual Education should be a separate course rather than combined with another course.
2. The course should carry three semester hours credit.
3. The course should be mandatory.

It was decided that the following should be included in the course:

1. The Museum Technique outline as presented by Mr. Sigman.
2. The Slide Making set-up as presented by Dr. Broyles.
3. The Photography outline as presented by Dr. Waldron.

A significant outcome of the meeting was the unanimous opinion that the course is decidedly laboratory in its nature and never should be conducted on the descriptive basis; that it should be divided into forty-five lessons; that the course is the equivalent in value of any three semester hour course in teacher preparation.

The appraisement of the Minimum Standard Equipment set-up, and of the Course in Visual and other Sensory Techniques showed that both were highly satisfactory. Many suggestions were made, all of which were noted and will be included in the revised set-ups.

A portion of a motion picture film in the field of history was projected for the purpose of showing the need for a definite technique in the use of films for instructional purposes. This developed animated discussion. A general feeling prevailed that a definite film technique should be undertaken this year. Consideration of the sound film was postponed for the present.

**New Process Invented for Enlarging Photographic Prints**

Enlargement of one-half-inch negatives into perfect photographic prints 48 times their original size, has been accomplished by Dr. Miller Reese Hutchinson, who was formerly chief engineer for Thomas A. Edison. This new method of film processing eradicates the basis of distortion that follows enlargements and is practical for both still and motion picture negatives when made on panchromatic raw stock, whereas heretofore enlargements other than those limited to three and one-half times the original size have only been possible on slow acting film.

Dr. Hutchinson cites as one of the important results of his discovery, the widening of the range of sound recorded on film. The present limit of sound vibrations possible to record on a foot of standard film is 4,000, but according to Dr. Hutchinson the new invention will permit the recording of 12,000 per foot. This will enable recording of high soprano tones clearly.

**An Opinion on Screen Advertising**

The question of advertising films has been frequently discussed in the last few months, with some theatrical producers declaring themselves to be in favor of them and others denouncing them. Now we hear from a representative of the advertising field, Richard Strobridge, Secretary of Newell-Emmett Company, who made the following pertinent remarks at a demonstration of "Talkie Advertising" presented by the Motion Picture Group of the New York Advertising Club.

"Every new medium that is decent and economic adds to the stature of advertising and increases its public acceptance. The radio did this and I believe that motion picture advertising, if it is wisely developed, will have the same effect. Neither the radio nor the screen has diminished the amount of newspaper and magazine advertising nor the value of that advertising. On the contrary, they have furnished new opportunities and new angles of interest for the newspaper and magazine advertiser.

"The printed page and the motion picture screen are so vastly different that any attempt to compare them statistically would be futile. The screen has very definite limitations as an advertising medium. It is dedicated, and rightly so, to the duty of entertaining those who pay their admission at the box office. Therefore, it can offer nothing but entertainment if it is to keep faith with the public. This fact alone places it at once in the category of secondary advertising media, for its sole purpose—that of entertainment—bars its use for direct advertising or sales appeal. It would be a shortsighted policy for advertisers to concentrate expenditures on a medium just because it is new, and slight the long-proven values offered by the printed page. I am voicing no new thought when I state it is my conviction that the screen can in no way be substituted for newspapers or magazines.

"This inviolable screen requirement for entertainment brings about a very special condition with regard to advertising motion pictures. Strictly speaking, there is a distinct line of demarcation between straight advertising films and films sponsored by an advertiser. In the advertising film, we find a certain play on the advertised product itself—it appears in some way, subtle or otherwise, in the picture. In the sponsored picture the advertised product is mentioned only in the credit titles; it does not appear in the picture, which is 100 percent entertainment. Except for the titles, such sponsored pictures might be the output of any film producer.

"Our current series, 'Movie Memories,' sponsored by Chesterfield cigarettes, follows this pattern. That the pattern has not antagonized house managers or public is evidenced by reports from theatres where it has appeared and from reviews in the trade press. These are all taking the same view—that if the advertising is limited to sponsorship, neither exhibitors nor public will be antagonized. Since these comments are from the motion picture industry itself, which obviously risks the largest stake in this venture, we feel that we can properly accept its judgments as well-founded."

**Some Figures on American Motion Picture Equipment and Film Exports During 1930**

Preliminary figures compiled by N. D. Golden, Assistant Chief of the Motion Picture Division, Bureau of Foreign and Domestic Commerce, show that during 1930, $9,172,824 worth of American motion picture equipment was exported to various regions of the world as against approximately $5,000,000 worth of similar equipment during 1929. Our exports of motion picture equipment for 1930, therefore, show an increase of approximately $4,000,000 over the preceding year.

A total of 2160 American motion picture projectors of the 35 mm. type were exports to all foreign markets during 1930 having a declared value of $599,046 as compared with 1989 projectors valued at $592,319 during the year 1929. Europe was our best customer buying 1052 American projectors compared with 837 projectors during 1929. Second in importance is the Far East importing 628 American machines during 1930 as against 399 of our projectors for the year 1929. Latin America is our third largest purchaser, importing 263 projectors during 1930 as compared with 348 projectors during 1929. Canada is next, importing during 1930, 134 American projectors as against 330 projectors during 1929. Near East and Africa is the last region of importance. During 1930, 83 projectors were exported to this section as compared with 75 projectors during 1929.

During 1930 there was a drop in our exports of 16 mm. projectors amounting to 677 projectors. During 1930 we exported to all markets of the world a total of 1634 substandard projectors valued at $148,266 as against 2311 American projectors with a value of $212,947 during 1929.

There is a slight decline in the number of 35 mm. cameras exported during 1930 as compared with 1929. During this year 946 cameras were exported to all countries as compared with 1038 during 1929. While the quantity of our camera exports has dropped during 1930, the value has increased. Value of cameras exported during 1930 amounted to $405,906 as compared with $364,544 during the year 1929. Exports

of motion picture cameras less than 35 mm. have fallen off nearly 46 per cent during 1930.

The year 1930 is the first in which a separate classification for sound apparatus has been made. During 1930 a total of $7,736,059 worth of sound equipment and parts were exported.

Preliminary figures covering American motion picture exports for the year 1930 show a slight decline from the year 1929. This slight falling off in our motion picture exports should not be viewed with any great degree of alarm. During 1929 which was the peak year in motion picture exports, American exporters of motion pictures generally had their sound positive films printed in this country, as foreign laboratories were not as yet equipped for sound printing. It was not until late in 1928 that sound pictures really got under way in foreign countries. Negative film exports for 1929 amounted to 8,443,197 feet with a value of $1,120,602. During 1930, which is more or less a trend toward the normal, 12,355,358 feet of negative film valued at $1,331,606 were exported to all countries. This is an increase of nearly 4,000,000 feet of negative film for 1930, over the year 1929 which will bear out the contention that more positive films are being printed abroad from the negative now than during 1929.

**Exhibit of New Apparatus to Feature S. M. P. E. Spring Meeting**

One of the features of the Spring Meeting of the Society of Motion Picture Engineers to be held in Los Angeles May 25-29th inclusive, will be an exhibit of new motion picture equipment developed within the last year, according to announcements by the Program Committee. The Board of Governors has also announced that the convention will be extended over a period of five days to permit ample time to visit studios and all other points of interest.

The equipment exhibit will not be in the nature of a trade exhibit since there will be no booths for exhibits, although definite free space will be allotted to each exhibitor. Rules regulating the exhibits require that the equipment be new or developed within the last twelve months; no pamphlets or advertising literature will be permitted. Each exhibitor will be permitted to display one small card giving the name of the manufacturing concern and each equipment shall be labeled with a plain label free from the name of the manufacturer. A technical expert capable of explaining the technical features of the apparatus will be required to be present during the exhibition. All exhibition space will be furnished gratis and the apparatus to be exhibited will be censored by the Apparatus Exhibits Committee.

# FOREIGN NOTES

**Talking Pictures in British Schools**

Educational "talkies" are being promoted zealously in the schools of England through the efforts of the Commission of Educational and Cultural Films. It is reported that programs of news films will be issued to schools as the result of an agreement concluded between British Movietone News and an American sound equipment manufacturer.

The Middlesex schools are to have talking pictures as part of their regular educational program. Exhibition of talking pictures for educational purposes started on the first term of the present year, each program filling a period of 40 minutes. The first subjects will be principally "general knowledge" material.

The Board of Education and all other education authorities are awaiting the result with interest. From a questionnaire given to teachers and children a report is to be published on the value—if any—of sound films in the schools.

A portable sound set has been placed at the disposal of the Committee, but it is supposed that more than one set will be used. A special research committee is reported to have established contact with a large number of organizations both in Great Britain and throughout the empire. Information is to be sought by the commission as to how many schools in Great Britain possess projectors, the number of schools that have exhausted the list of educational films on the market and were asking for increased production, as well as supplies held by producers. It is hoped by them that these developments will lead to a great increase in production on lines approved by the teaching profession.

**An Invitation to Producers of Motion Picture Apparatus and Educational Films**

The Trinidad Government is investigating the possibilities of the motion picture as an educational aid, according to the Motion Picture Division of the U. S. Department of Commerce. The Director of Education of Trinidad is inquiring into the cost of apparatus and films and the general suitability of apparatus for use in the local schools. When the information desired has been obtained, the Education Board will be consulted.

It is suggested that American manufacturers of motion picture apparatus, and educational films of a general character suitable for use in British colonial schools, communicate with the Honorable Director of Education, Town Colony of Trinidad and Tobago, British West Indies.

# AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

**Medical Economics** (February) "Medical Talkies", by Louis M. Bailey, discusses the work of Dr. J. E. DeLee of Chicago.

Two years ago, Dr. J. B. DeLee of Chicago, an obstetritian and a pioneer in the field of medical motion picture production, when building the new Lying-In Hospital which he heads in that city, stated, "We are wiring our new hospital for the eventual talkie."

Dr. DeLee evidently realized, as time has since proved, that this method of medical recording and instruction would rapidly be adopted by the foremost members of the medical profession.

At the present time there are two methods of talking medical film recording available to the physician. One, that employed by the many physicians who have long made silent films with their personal 16 mm. equipment, consists of the usual production of an operating room subject which is then sent to a professional laboratory where a lecture, prepared by the producing physician to fit the data included in the film, is recorded on a phonograph disc.

The second method is that whereby the physician engages the facilities of a professional sound producing company and with their technical assistance, the film and sound record of the desired operating technique is produced under the physician's direction. Duplicates of such records, however, whether they employ sound on film or the disc method, may be made for use with 16 mm. projection equipment.

Demonstrating the practicability of making personal talking medical records and the great value of this medium in teaching, a notable achievement in the surgical and medical fields has recently been accomplished by Drs. W. F. Windle and H. B. Kellogg of the Northwestern University Medical School at Chicago. These two surgeons, who are connected with the medical school's Department of Anatomy, took 16 mm. motion pictures of dissection.

In discussing preferences concerning sound and silent film in instruction, the writer found that the talking film received the larger number of votes.

The methods most desirable for making sound films of operations were summed up by Dr. DeLee.

A clinical lecture or demonstration with charts, models or apparatus can easily be filmed with the voice and also some operations that do not require the intense application of all the faculties of the surgeon, in Dr. De Lee's opinion. "But I know," he says, "that it would be impossible for many operators to do their work under the camera in the glare of light and heat, amidst the possibilities of errors by their assistants and nurses (and their own) and at the same time keep up a consecutive running discourse into a microphone.

"I feel sure it would not sound right to them as they coldly watched and heard it on the screen. Further, the patient has to be protected. The cameraman and sound engineer must have time. It is much easier and more satisfactory to take the picture in the usual way (leaving room at the left side of the film for the future sound track) and then later on sit down calmly before the 'mike' and, as the operation unfolds itself, talk about the various steps or even read from a previously prepared script. In my film I did both and the operation was partly done while I listened to a script which was carefully worded in advance. The operation fitted the script and later the same script was read and recorded as the operation appeared on the screen."

The future of the medical talkie was most enthusiastically espoused by Dr. Truesdale, over the radio, later by letter to the author, and also in an address before the Society of Motion Picture Engineers. In his radio address Dr. Truesdale told of the part which talking motion pictures are playing and will play in the education of medical students in presenting the need of and manner of securing sanitation and in various other matters relating to public health. Thus far he has produced four talking motion pictures, which have been shown at scientific exhibits and before many medical societies.

Dr. Truesdale further declared, in regard to the distribution of personal medical films, that this matter is being temporarily held in abeyance by the leading medical societies of the country but that as soon as a general policy is defined the production of such medical films will very probably take place on a larger scale.

Dr. Truesdale further emphasized the tremendous advantage of bringing, by the talking film, much to the post-graduate student of medicine, who could not immediately sustain the expenses of traveling to foreign hospitals for such observation. The latest developments in surgery can, furthermore, be accessible to every practicing physician in city, town or backwood community.

**Movie Makers** (March) "Motion Pictures and the Minister", by Louise M. Bailey, affords an excellent reference source for suggestions concerning the "manifold uses found for film in the modern church."

**National Board of Review Magazine** (January) "A Pioneer in Practical Film Usage" presents George J. Zehrung, Director of the Motion Picture Bureau of the Y. M. C. A., and his work in the field of supplementary usage of films in the "Y", in Americanization work, et cetera.

In this same issue we have a discussion of "The Birth of a Nation as a sound film."

**International Review of Educational Cinematography** (January) An excellent resumé of Japan's past motion picture education and the present situation, a vital discussion (from the Italian) of the cinema and the theatre, an exposition of the need for international co-operation concerning the sound film, the second installment of "Cinema and Visual Fatigue", a report from the Horace Mann School, New York City, on "Children's Responses to the Motion Picture, *The Thief of Bagdad*," are the main content of the January issue of this always splendid publication. As has been heretofore stated, we avoid quotations from the pages of this magazine, as we feel that it is preferable to indicate the contents briefly and trust that our readers will avail themselves of the opportunity offered in reading the material at its source.

**The Living Age** (February) THE EDUCATIONAL SCREEN has commented upon the German censorship of "Mickey Mouse". This censorship came close upon the heels of the trouble over "All's Quiet on the Western Front", one of the relatively few war films to cause so distinct a riot in film censorship. Now *The Living Age* reports further trouble with "Hell's Angels". "On the ground that it is breeding ill-will between England and Germany", Herr E. A. Dupont describes it as "one of the most anti-German pictures ever made." The Berlin Correspondent of the London *Observer* sums up Herr Dupont's case as follows: "What Dupont objects to in 'Hell's Angels' is the fact that every German is the caricature of a military type, and that where German is spoken it is a mixture of broken German and English. . . . The English censor has cut several of the more offensive details, which, it is presumed, are shown everywhere in America. But since nothing tangible is said against Germany the insidiousness of this propaganda lies in the cleverness with which those who do not know Germany and the Germans in their entirety are sent home with an impression of them which shows, to use Dupont's own words, 'no tact and no conscience'". Herr Dupont is the man whose own production of "Two Worlds" irritated compatriots by its presentation of a Jewish heroine in a favorable light and Austrian officers in an unfavorable one! Justice in the matter is difficult to establish, particularly when one remembers the American habit of harmless, if crude, buffoonery in portraying any nationality. But, although understood well enough in our own country, such understanding could not be expected abroad. And, even here, is it not perhaps a question of only an enlightened few recognizing this caricature as buffoonery?

**Current History** (March) George Kent, in "The New Crisis in the Motion Picture Industry", appraises the undesirable results of the talking film.

The art of the cinema may or may not have profited by the coming of the talking picture—the controversy still goes on—but it cannot be disputed that civilization, temporarily at least, has suffered. The silent movie constituted the most potent possible instrument of propaganda for the international spirit. The old silent motion picture was understood by all people, no matter what their language. It was international in appeal; its message, such as it was, reached a greater number of people than any other known means of communication.

This propaganda has been the most powerful unifying force in the history of modern times. The movies, become audible, are now national in the narrowest sense.

The author then discusses the riots in almost every country in Europe, the ridicule, even in England, of the American language, the petty jealousies of nations in seeing films in *other* languages in greater numbers than those produced in their own, coming finally to the one possible solution.

The only ray of hope in this storm of nationalism is the growing tendency to minimize the importance of speech in the film. Eisenstein, the Russian director of "Potemkin," may have started the movement when he stated that for the art to remain pure cinema speech must be drastically reduced and sound employed only to enhance the effectiveness of the pantomime.

The writer then reviews the expenses involved in turning the studios of Hollywood from silent to sound studios, and the additional expense incurred by paying off the contracts of silent stars, useless in the new medium. He then traces the adjustment affected by American Companies.

The Paramount Company has invested $2,000,000 in a Paris studio, where its successes in the United States are made over in twelve different languages. These films are made with incredible swiftness, two weeks to a version, and, while workmanlike affairs, have only been moderately successful.

Only three languages—French, German and Spanish—assure the film makers a profit; in all the others the number of theatres and the cinema-going populations are so small as to preclude a profit on the production of a film in the native tongue. Germany and France for the time being are leaders in multi-lingual production, but virtually every country in Europe is attacking the problem. It is not unlikely that a nationally subsidized studio will be the possession of every country much as the national theatre and opera is today.

**Science Education** (January) May Weber Smith, in "The School Museum", urges all schools to establish museums for "in this age of visual instruction the museum may be a valuable aid." A science teacher is usually well fitted to supervise the museum program since the "wide range of interests included in any science course reveals almost unlimited sources of museum material which can be well utilized in other classes." The writer cites several cities which supply this particular kind of visual aid.

# THE FILM ESTIMATES

**Being the Combined Judgments of a National Committee on Current Theatrical Films**

*(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)*

| Titles of Films (Actors) (Producers) | For Intelligent Adults | For Youth (15 to 20) | For Children (under 15) |
|---|---|---|---|
| **Bad Sister** (Conrad Nagel and Charles Winninger) (Univ.) Very satisfactory screening of Tarkington's "The Flirt." Well-acted, real character-comedy of ordinary middle class family life in small town. One sister pretty and hateful, the other homely but good. Though the good sister is made too charmless, the film is good enough to deserve a more fitting title. | Rather Good | **Good of kind** | Little interest |
| **Beau Ideal** (Ralph Forbes) (RKO) Loudly touted as "mighty sequel to Beau Geste" and with same subject matter and atmosphere of Foreign Legion. Complex and clumsy plot, bad dramatic construction, artificial thrills, and much mediocre acting make it merely pretentious hokum, with some unwholesome spots. Some good photography cannot redeem the hash. | Futile | No | No |
| **Caught Cheating** (Murray-Sidney) (Tiffany) The Irish-Jewish combination again, in a thoroughly risque and frequently vulgar story. Simple Jewish merchant, supposed to "have an affair" with a gunman's wife, sets all gangland astir and his life is threatened. Much that is funny and more that is cheap and off-color. | Trash | Better not | No |
| **Captain Thunder** (Victor Varconi) (Warner) A very unskillful attempt at burlesquing the Mexican bandit pictures. Tries hard to be funny, but largely fails. Plenty of action and acting of a sort—but both characters and plot are too unconvincing to be of interest. | Stupid | Dull | Hardly |
| **Charlie Chan Carries On** (Warner Oland) (Fox) Above average murder mystery adapted from Earl Biggers' well-known story. More probable than most of the type, with no stock scare devices. Many moments of suspense. Pleasing little love story in background. Warner Oland gives good characterization of Charlie Chan, pride of the Honolulu police force. | **Good of kind** | **Good** | Exciting |
| **City Lights** (Charlie Chaplin) (U.A.) Chaplin masterpiece, showing trials and triumphs of wistful little city tramp—rich in pathos, nonsense, slapstick, and human appeal—done in exquisite pantomime, silent save for sound and music accompaniment and some amusing satire on the talkies. Various mild vulgarities regrettable, but film as a whole is another proof of Chaplin's greatness. | **Amusing** | **Amusing** | **Amusing** |
| **Connecticut Yankee, A** (Will Rogers) (Fox) Delightful screening of Mark Twain's famous story with Rogers excellent in role ideally suited to him. Lively combination of nonsense, absurdity, humor, and witty satire. Thoroughly wholesome except for grewsome hanging scene at end, which was quite needless and mars the film. | **Amusing** | **Amusing** | **Mostly good** |
| **Conquering Horde, The** (Richard Arlen) (Para) Fine Western, with much historical value in its vivid picturizing of the grave problem of the Texas cattlemen in early days—heroically solved by driving herds northward through Indian-infested country to reach the nearest railroad at Abilene, Kansas. Thrilling and wholesomely stimulating. | **Fine of Kind** | **Excellent** | **Excellent** |
| **Dracula** (Helen Chandler and Bela Lugosi) (Univ.) Very successful effort at a super-thriller, with exaggerated chills and horrors. Main character is a grewsome vampire supposed to spend his nights in quest of human blood on which his supernatural existence depends. Thoroughly revolting theme made grimly real by good acting and skilled photography. | Depends on taste | No | By no means |
| **Drums of Jeopardy** (Warner Oland) (Tiffany) Hectic melodrama, crowded with noise and villainy, wherein Oland as the weird crazy doctor attempts to wipe out a whole royal Russian family as vengeance for his daughter's death. All the usual devices for thrill and horror. | Mediocre | No | No |
| **East Lynne** (Ann Harding, Clive Brook, Conrad Nagel) (Fox) The famous old play excellently done in costume by fine cast, with Ann Harding at her loveliest as charming, spirited wife of rigidly formal English country gentleman who, with his domineering sister, represses her until she revolts and flees with old lover. Interesting continental scenes during Franco-Prussian war. Depressing but strong. | **Interesting** | Doubtful | Beyond them |
| **Fifty Million Frenchmen** (Olsen and Johnson) (Warner) Hilarious, more or less idiotic farce, built to exploit the typical antics, wisecracks, risque humor and general vulgarities of the well-known vaudeville pair. Cheap stuff, but done wholly in Technicolor! Many laughs for all those demanding neither taste nor intelligence in their amusement. | Depends on taste | Better not | No |
| **Gentleman's Fate** (John Gilbert and Louis Wolheim) (MGM) Above average crook-play on the booze-running racket, well acted by Gilbert and with Wolheim doing best role of his career. Hero, brought up as gentleman, is thrown into the racket when he learns suddenly that father and brother were bootleggers. No objectionable sex, much shooting and heavy drinking, tragic ending. | Good of kind | Doubtful | No |
| **Honor Among Lovers** (Frederic March and Claudette Gilbert) (Para) Exceedingly sophisticated character-comedy, superbly acted and with excellent dialog. Exploits lavish wealth and shows illicit love as preferable to marriage. Husband a contemptible cad. Life appears as a pleasure-hunt where moral considerations are ignored. Very interesting of its kind. | **Fine of its kind** | Unwholesome | **No** |

| Titles of Films (Actors) (Producers) | For Intelligent Adults | For Youth (15 to 20) | For Children (under 15) |
|---|---|---|---|
| **Hot Curves** (Benny Rubin) (Tiffany) A baseball story, the hero a pitcher who wins a thrilling ninth inning, more or less amusing and not at all objectionable as the title so carefully suggests. Rather unintelligent stuff, but funny to those who like Rubin and his wisecracking. | Mediocre | Perhaps | Perhaps |
| **It Pays to Advertise** (Skeets Gallagher) (Para) Light but lively farce-comedy, unobjectionable, about a quick-witted son competing with his father in the soap business. Gallagher does his best work to date. | Fair | Amusing | Amusing |
| **It's a Wise Child** (Marion Davies) (MGM) Very human and amusing comedy, excellent cast, with Marion Davies doing one of her finest roles as the merry-mad daughter in a conservative home. Amusing complications arise from the false suspicion that heroine is about to become a mother. Highly sophisticated but deftly and inoffensively done. Ending refreshingly sane. | Amusing | Amusing but doubtful | Better not |
| **Kismet** (Otis Skinner) (First Natl) Skinner gives brilliant screen performance of his famous stage role with gorgeous costumes, sets and pageantry—supporting cast poor. The buoyant, cynical, unscrupulous thief, lover and murderer goes from beggar's rags to wealth and power—and back to rags in one day. Exotic dialog, complex plot, oriental lavishness. | Unusual | Doubtful interest or value | Of no interest |
| **Lion and the Lamb, The** (Walter Byron and Carmel Myers) (Columbia) Very ordinary mystery yarn about titled Englishman who gets drawn in with a gang of jewel robbers—and drawn out again by a diplomat's daughter. | Hardly | No | No |
| **Lonely Wives** (E. E. Horton) (Pathe) Deft farce, swift-moving, and clever—of a philandering lawyer and his double—both skillfully played by Horton. It is a continuous sex-chase, deliberately risque and brazenly suggestive—marked contrast to previous roles played by this fine actor. | Amusing | By no means | No |
| **Man of the World** (William Powell) (Para) Further excellent work by Powell as a smooth, skillful blackmailer, preying upon wealthy indiscreet Americans in Paris. Falls in love with niece of one of his victims and she with him; confesses; plans new life with girl; final renunciation provides logical, though unhappy ending. Free of suggestiveness. | Enjoyable | Probably harmless | Of no interest |
| **Men Call It Love** (Adolph Menjou) (MGM) Largely a cheap exposé of marriage as a futile institution — three blasé couples talk incessantly of infidelity and divorce, show utter contempt for each other, and "play around" freely. Menjou excellent as the genial and understanding roue, and Norman Foster and Leila Hyams as hero and heroine. | Hardly | By no means | No |
| **Millie** (Helen Twelvetrees, Robert Ames, John Halliday) (RKO) Cheap heroine marries rich young college classmate—he cheats—she does too —becomes heavy drinker and mistress to series of men. When one of her old lovers goes after her own 17-year old daughter, heroine shoots him. Trial, acquittal and happy ending. Unwholesome sex exploitation throughout, hardly a decent character in cast. | Hardly | By no means | No |
| **Parlor, Bedroom and Bath** (Buster Keaton and Charlotte Greenwood) (MGM) Cheap, hilarious farce and slapstick, largely idiotic. Keaton's first "sexy" role. He is represented as a man of many conquests over women, and his efforts to live up to his reputation furnish plenty of broad comedy and vulgarity. Exceedingly unintelligent amusement. | Hardly | Hardly | No |
| **Seas Beneath** (George O'Brien) (Fox) Dramatically poor and rather colorless film—purporting to show heroic part played by American "mystery ships" against German submarines in great war. Love story clumsily attempted. Nothing objectionable. Only value—interesting shots of workings of ships, guns and submarines. More like a newsreel than a feature film. | Dull | Passable | Perhaps |
| **Single Sin, The** (Kay Johnson and Bert Lytell) (Tiffany) Cheap stuff, built on the favorite old question "Should wife tell husband her past," with Kay Johnson sadly miscast as the crook heroine. Her heavy drinking scene with Lytell, till both are maudlin, is not only offensive but very poorly done. Worth no one's time. | Mediocre | No | No |
| **Skippy** (Jackie Cooper and Robert Coogan) (Para) A real achievement, giving Percy Crosby's famous character a living, breathing form that is quite convincing. Very human story, with elements borrowed from the fine film "Father's Son." Much spontaneous laughter for everybody, and thoughtful laughter for the grown-ups. The two juveniles do notable work, evidence of fine direction as well as genuine talent. | Excellent | Excellent | Very Good |
| **Tailor Made Man, The** (William Haines) (MGM) Another typical Haines picture, better than usual and with none of the ordinary risque touches. Haines does the improbable role very smoothly and effectively. The Egotism is less painfully exaggerated. Rather amusing story of young pants presser's swift rise to social eminence and wealth. | Fair | Amusing | More or less amusing |
| **Unfaithful** (Ruth Chatterton, Paul Lukas) (Para) Excellent society-problem-drama, of American brother and sister married to two members of English society. The liaison between the English husband and wife lead to dramatic complications. Ruth Chatterton splendid as faithful wife, and Lukas as her devoted and understanding lover. Not an offensive scene or action, merely good, intelligent drama. | Interesting | Too mature | No |
| **Viennese Nights** (Vivienne Segal and Alexander Gray) (Warner) Elaborate musical operetta, wholly in technicolor, with notably good reproduction of pleasing music and songs. The heroine, in the first generation, marries the rich man of father's choice. Same heroine, as grandmother, finds modern youth chooses for itself. Dialog dull, hero's acting poor. Quite unobjectionable. | Passable | Fair | Of little interest |

# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for April

[38] *REACHING FOR THE MOON* (United Artists)

Casting aside the cares of the producer, Douglas Fairbanks, actor, goes back to the type of story which first brought him to the screen. Even the title is reminiscent of some of his early pictures. He wears modern clothes, when he wears any, and lets us see that he has lost none of his athletic prowess. As a story, it is nothing, and that's too bad, because we have learned to expect a good deal from Fairbanks. But it does have rapid and sometimes clever dialog, handsome and luxurious settings, beautiful clothes, and that air of sophistication we seem to like. Doug, of course, bounds all over the place in his irrepressible and inimitable fashion. Bebe Daniels is beautiful and blonde, but not very appealing as the girl who deliberately ruins a confirmed bachelor's peace of mind and leads him a mad chase on an ocean liner. Then, there is that delightful zany, Edward Everett Horton, thoroughly at home in the part of the instructive valet. He evidently afforded the cast as much amusement as he does the audience, for the rest of the show usually stops while he does his stuff. Well, as I say, Fairbanks being what he is, the picture is a disappointment, but it would take a hardy soul to deny its entertainment value. It has plenty.

(*See Film Estimates for March*)

[39] *NO LIMIT* (Paramount)

Clara Bow has, for a change, a somewhat more interesting story than hers usually are. She plays an usherette in a movie palace, beloved by a seafaring person who has inherited a Rolls Royce and an apartment house from a mysterious uncle. These he presses upon the reluctant usherette to "take care of" while he is gone to sea. The "apartment" proves to have been a gambling establishment, and suddenly with no effort on her part, Clara finds herself running a "joint". An attractive young fellow whom she marries, turns out to be a thief. There is a surprise ending, and all is well. Norman Foster, Stuart Erwin, and Harry Green are capable in support.

(*See Film Estimates for February*)

[40] *THE LAST PARADE* (Columbia)

Jack Holt and Tom Moore as friends, a policeman and a newspaper reporter, are in love with the same girl, played by Constance Cummings. The war comes along; they enlist. The cop returns to his job and a promotion; the reporter, expecting a glad welcome from his old editor, is told to "come back in six months." Disillusioned and broke, he drops into racketeering, and in spite of the efforts of his pal and the girl, comes to a bad end. I thought the story could have ended long before it did, but probably that was just my optimistic hope for a happy ending. In the interests of realism, the authors take you right up the little green door. The players named are quite satisfactory, and Robert Ellis is good as a gangster.

[41] *THE BLUE ANGEL* (UFA-Paramount)

The first German talkie released in this country. The sound recording is far inferior to what American audiences are accustomed to. Its interest, however, lies in the fact that the chief players are Emil Jannings and Marlene Dietrich, and the director Josef von Sternberg. The story concerns a professor of English in a German school, who, investigating the forbidden night pursuits of his students, falls under the doubtful enchantment of Lola, a cabaret singer. It is unpleasant, morbid, tragic, but well acted and well directed.

(*See Film Estimates for February*)

[42] *DRACULA* (Universal)

Bram Stoker's morbid thriller finishes its course from book to stage to talkie screen, losing a good deal of its force in the last step. Tod Browning was apparently the logical one to direct it, but he wanders often from the main issue in his passion for horrid detail. And certainly he ruins his ultimate effect with the facetious curtain speech at the end. The story, in case you are unfamiliar with it, deals with those vampires, or what the author calls the "undead", who rise from their graves at sundown to feast on the blood of human victims. A pretty idea. Bela Lugosi, the original Count Dracula of the stage, is convincingly fiendish, and Helen Chandler and David Manners satisfactory as the victims.

(*See Film Estimates in this issue*)

[43] *CITY LIGHTS* (United Artists)

After three years Chaplin gives us another picture, one that he labels "a comedy romance in pantomime." There is a good deal of fuss being made among the critics as to whether this is a challenge to the talkies,

and what its effect will be on this and that. After all, Chaplin is a master of pantomimic art, and there is no reason for him to abandon that medium. Personally I believe that most people will go to see his picture, regardless of sound or silence, because they like the sad little clown and are glad to see him again after a long absence. Chaplin does burlesque sound in some of the sequences and he does employ a musical accompaniment, but he himself is silent as always. As always, too, his story has its sober side as well as its screaming comedy moments. Beauty and vulgarity go hand in hand. But it doesn't matter what he does or where he goes, he is still the same shabby little fellow, anxious to please, nervous at the sight of a blue coat and brass buttons, and forever getting the worst of things. Virginia Cherrill is the girl in the story, and Harry Myers an inebriated millionaire.

(*See Film Estimates in this issue*)

[44] *INSPIRATION* (Metro-Goldwyn-Mayer)

A modern *Sappho*, set in the midst of the student and artist life of Paris. Not very convincing. The story is badly put together. Robert Montgomery, miscast, does little with his part, Greta Garbo seems to be bored with the whole business, and the rest of the cast, which includes such good actors as Lewis Stone, John Miljan, Marjorie Rambeau, Beryl Mercer, and Judith Vosselli, is consequently at a loss.

(*See Film Estimates for February*)

[45] *FATHER'S SON* (First National)

Booth Tarkington's appealing story about the twelve-year-old whose father didn't understand him. There's no sex and no crime in this picture, a circumstance that will, no doubt, materially reduce the size of its audience. But everything is for the best; those who are left may enjoy it in peace. Lewis Stone and Irene Rich are the parents, and if I remember correctly, they once played the same parts in the silent version. Their work, especially Mr. Stone's, is excellent. Leon Janney as the boy has no need to act. He just *is* a normal boy of twelve years, and that's all that's necessary. John Halliday is pleasingly human as the young doctor who befriends the boy. You don't often see as simple, refreshing a picture as this, but when you do, it makes up for a good deal of poor stuff, and you have hopes for the screen once more.

(*See Film Estimates for March*)

[46] *NOT EXACTLY GENTLEMEN* (Fox)

Victor McLaglen, Lew Cody, and Eddie Gribbon make a fine trio of bad men, wanted by the sheriffs of various western counties. They join a land rush with the expectation of finding gold, and fall in with a lone girl on the same errand. She has a map, however, which they plan to take away from her. But you know how these bad men are—susceptible. She charms their wicked intentions out of them, and they end by being her protectors. Comedy and drama nicely blended. Fay Wray is the girl, and an old friend, Robert Warwick, bobs up as the villain.

[47] *EAST LYNNE* (Fox)

Whether you laugh or cry at this earnest rendering of an ancient shocker will depend on your age and your viewpoint. It lacks nothing so far as casting, costuming and production are concerned. Ann Harding, Clive Brook, Conrad Nagel, Cecelia Loftus, Beryl Mercer, and O. P. Heggie are all splendid. The story has been changed and takes on a martial aspect with the Franco-Prussian war playing an important role, but the beautiful heroine suffers just as much as she suffered in the novel, perhaps more, for she ends by going blind and falling over a cliff.

(*See Film Estimates in this issue*)

[48] *FINN AND HATTIE* (Paramount)

The chief trouble with this comedy is that the kind of children Donald Ogden Stewart writes about are so much more amusing on paper than they are in actuality. Another is that it revolves around the hackneyed idea of the gullible American in Paris and is treated just as that idea always is treated—with a dressy blonde siren and a suspicious wife. Leon Errol and Zasu Pitts struggle mightily with this opus and elicit a few dreary grins. Mitzi Green and Jackie Searle are the obnoxious children, Lilyan Tashman and Regis Toomey the villains.

(*See Film Estimates for March*)

[49] *DON'T BET ON WOMEN* (Fox)

A spritely, inconsequential piece about a gay gentleman with a small opinion of women, and a grave gentlemen with a great respect for them. The grave gentleman's wife is the subject of a wager between them, with a kiss as the chief factor. The wife, a lady of discernment and humor, contrives to win the wager for her husband and the kiss for herself, setting both gentlemen in their places with decided success. The story and dialog are well written, and the cast acquits itself unusually well. Edmund Lowe is attractive as the woman hater, Roland Young gently amusing as the staid husband, and Jeanette McDonald thoroughly pleasing as the wife.

(*See Film Estimates for March*)

# THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

## A Unique Evening Service

ARTHUR P. SCHNATZ

THE First Reformed Church in Cincinnati, Ohio, has tripled the attendance at its evening services in the last two years through the use of suitable motion pictures.

On my coming to Cincinnati in the fall of 1923, evening services which had been dropped for a year, were again begun with an attendance of about fifty. Efforts were made to interest the people of the community by various means but these were unsuccessful. The fifty people who came were mostly faithful members who had been present in the morning, who came out of loyalty to their pastor and church.

Every year about thirty of our members move from the church neighborhood which makes it still more difficult to keep up our evening services. At present only one third of the members live within a half mile of the church. New people have been coming into the neighborhood who are strangers and who would not enter a church for a regular service, partly because of timidity and mostly because of lack of interest.

To attract these people and at the same time to render them a Christian service the use of motion pictures was begun in November 1928. Immediately the attendance doubled and tripled, and has been fairly constant now for two years. Our average for thirty-nine Sundays in 1930 was 148.

Now a word as to the type of service we use. The service is opened with an organ prelude during which several slides are thrown on the screen containing a welcome and requesting silence; then some slides with scripture passages and prayers are shown, sometimes with beautiful scenes from the life of Christ interspersed. Then there follow an illustrated hymn, a short scripture reading and prayer, a sacred solo, announcements and offering. The motion picture is now presented and may be from two to eight reels in length, depending upon the subjects we can secure. The pictures shown are non-theatrical and are obtained from various sources. The pictures are selected as carefully as possible with the thought in mind that each must be a sermon in pictures. Some films teach Bible history, others patriotism and American history, some temperance and others are just dramas filled with human suffering relieved by Christian mercy. Others that are very well liked are biographical. For instance, recently we showed the film *Martin Luther, His Life and Times, Deliverance* or *The Life of Helen Keller, The Life of St. Patrick* and an incident in the life of Dr. Russell Conwell during the Civil War which led to his conversion. After the pictures a short talk is given by the pastor to drive home the point of the picture, an illustrated hymn is sung and the service closes with the Lord's prayer, the benediction and the Doxology. Invitations to join the church and accept Christ are frequently given.

All of the essentials of a church service are here. The spirit of worship has been created during the opening service, the Bible has been magnified, and the presence of God has been impressed upon the audience. The only difference is that instead of preaching to the ear with a sermon the preaching is done through the eye which is a far better gateway to the mind than the ear.

How de we meet the cost of these pictures? Our initial cost for a standard 35 millimeter projector, screen and both was $550. So far, although the pictures usually cost $2 per reel for rental, the cost of the picture has always been defrayed by the offering. Even Palm Sunday of 1930 when we showed *King of Kings* which cost $50, our offering was sufficient to pay all expenses. We showed *King of Kings* again this year on Palm Sunday night.

What has been our gain? While we have gained some new members through this service and hope to gain more, yet other things have been accomplished which we feel are just as important. Every Sunday night instead of having fifty members present who have already been present in the morning we have from 150 to 250 people mostly from the neighborhood who otherwise would attend no church. Many of them are poor tired mothers of large families who bring several children with them. Their husbands are unemployed in some cases. For some of them this is all the diversion they get all week and yet they are also getting spiritual refreshment. We feel that we are rendering a real service to these people and that we are impressing upon their minds lessons that they

need. Half of our audience is made up of children and young people and these are far better off in church with a clean wholesome picture than they would be running the streets or attending a cheap, possibly harmful, movie.

"The poor have the Gospel preached to them" in a way that they understand best and in a manner which will attract them, for ours is a poor tenement section of Cincinnati.

Instead of closing up the church on Sunday nights because of dwindling attendance the church should learn to pioneer in new ways of reaching the multitudes. Jesus in His day went where the people were and used unusual methods to win their attention and their interest. He did not follow the traditional forms of the Jewish church handed down for centuries. Too often we tread the paths our fathers trod, thinking that their methods must be preserved, and unconsciously we attach a sacredness to them. When we come to examine the history of their methods, we find that these were new methods in their times. It is not time that we too adapted our methods to suit the situation confronting our downtown churches? After all, what we want to do is not to preserve some particular method but convey the message of righteousness and mercy which the Bible teaches and which Christ taught, so that it really reaches as many as possible and in the most impressive manner.

## Methodist Episcopal Church Free Loan 16 mm. Films

From either the Board of Home Missions and Church Extension of the Methodist Episcopal Church at 1701 Arch Street, Philadelphia, or from Rev. H. G. Conger, World Service Methodist Episcopal Church, 740 Rush Street, Chicago, churches may secure the free use of the following films in 16 mm. width, paying transportation only:

*The Open Door* (5 reels). A comprehensive survey of the work of the Methodist Episcopal Church throughout the U. S. A. and its possessions.

*Summer Camps for City Children* (1 reel). Summer Camp work, particularly that conducted by Morgan Memorial (Boston) and Fifth Street Temple (Philadelphia).

*An Investment In Negro Youth* (1 reel). Recreational work in Dillon, South Car., and in the Griffin District of Georgia.

*Mission Work in Chicago* (1 reel). Halsted Street Church and other work on Chicago's great West Side.

*Where Cross the Crowded Ways of Life* (1 reel). The Church of All Nations, New York City.

*Little Italy* (1 reel). New York's crowded Italian quarter.

*Boys' Court Work in Chicago* (1 reel). Work done by the Methodist Church in the Boys' Court.

*Rural Industrial Work in Western Pennsylvania* (1 reel). Work of the Coke Mission in the mining fields.

*The Challenge of the Redwood-Shasta District* (1 reel). Work in northern California.

*Facing the Problem in an Industrial Community* (1 reel). Church activity in Lowell, Massachusetts.

*Logs and Men* (1 reel). Work in the Western Washington Logging Camps, near Aberdeen and Raymond.

*A City Which Has Attained Its Majority* (1 reel). Gary, Indiana.

*In the Woods and Mines of Northern Minnesota* (1 reel).

*Hawaii, the Beautiful* (1 reel). Work of the Methodist Church in Hawaii.

*Hawaii's Boys and Girls* (1 reel). Mission work.

*A Trip to Porto Rico* (1 reel).

*Sunday in the City of the Angels* (1 reel). Showing the work of the Plaza Church and Community Center in Los Angeles.

*Some Impressions of Morgan Memorial, Boston* (1 reel).

*Adventures in Evangelism* (1 reel). A number of special pieces of work conducted by the Department of Evangelism.

From the Board of Education of the Methodist Episcopal Church, 740 Rush Street, Chicago, the following films may be obtained in 16 mm. width, on free loan except for return postage:

*Methodist Educational News No.* 1. (1 reel). A screen magazine devoted to school and general activities.

*Methodist Educational News No.* 2. (1 reel). As above.

*It's a Grand Old Game* (1 reel). Picture of college football to appeal to the athletically inclined young student.

*Drew Theological Seminary* (2 reels). A trip to Drew Forest, showing life at this great theological school.

The above information is taken from the listing of "Sources of Religious Films" compiled by the Bell & Howell Company, which will be sent free of charge on request to Mr. R. F. H. Johnson, THE EDUCATIONAL SCREEN. Requests of this listing have been numerous indeed, showing the intense interest which exists in the whole matter of the use of motion pictures in the church field.

# SCHOOL DEPARTMENT

Conducted by Dr. F. Dean McClusky
*Director, Scarborough School, Scarborough-on-Hudson, N. Y.*

## Making Lantern Slides

William A. Broyles
*Professor of Agricultural Education,*
*Pennsylvania State College, State College, Pa.*

ALL standard American lantern slides are made on thin glass 3¼" x 4" in size and are spoken of as transparencies in as much as the rays of light pass directly through them to a surface called a screen, where the shadows from them form enlarged pictures.

A temporary lantern slide may be made by smoking over a candle a piece of glass and writing upon it with the point of a sharpened match. Such a slide could be used over and over when projecting election returns, for example. But there is little occasion for the use of such a slide since other quick slides can be made that give much better definition, and are not subject to being smudged and spoiled by a touch of the finger.

It is possible to write directly on glass with India ink and get a projected legend or picture, but the ink will check and crack, making ragged edges and ugly definition. Glass may be treated with photographic retouching varnish. This will give a much better surface. A good surface for both ink and color may be made by taking an old lantern-slide dry plate, clearing off the silver salts by running it through the hypo bath and washing. The glass surface will then be coated with the gelatin, perfectly transparent, and with enough body to absorb both color and ink.

Cellophane or pyralin is used extensively for the making of lantern slides. It can be purchased from the E. I. du Pont de Nemours & Co., Inc., Arlington, N. J., in large sheets. It is transparent, takes ink or typewriting well, and is inexpensive.

When using cellophane in the typewriter it can be cut in strips 3¼ inches wide, placed between two sheets of carbon paper with the carbon side of the paper facing, and the legends thus written upon the cellophane. The two carbons give an impression on both sides of the cellophane with better opaque qualities. F. S. Webster Company, 14 N. Franklin St., Chicago, Illinois, prepares what they call a "stereopticon bulletin", which is a small envelope with the field for writing defined, and contains a strip of cellophane with carbons. It is very convenient.

The Keystone View Company, Meadville, Pa., sells a special ink in colors at 25 cents per bottle which can be used directly on glass. It is made especially for that purpose. It will stick and not check, and is known as lantern-slide ink.

Pictures of print drawn on glass or cellophane require great care because small errors when magnified many times are conspicuous. Fine crow-quill pens may be used. One is likely to be more successful if one limits his efforts to cartoons or to bold outlines, omitting much of the fine detail. Print should be large and not too much of it on one plate. When lengthy print is required or much fine detail needed, it is better to make with India ink, a large drawing, say 20" x 24", on a good grade of drawing paper, photograph it to lantern slide size, and then make a contact positive.

Photographically there are two ways of making lantern slides—by contact and by projection. When negatives are made to fit the lantern slide plate the gelatin of the negative may be placed directly in contact with the sensitized surface of the lantern slide dry plate and exposed in the same manner as one would expose photographic paper when printing pictures. The plate is developed and finished in the same manner as a negative, but since the shadows are all reversed from the negative it is called the lantern-slide positive.

The second method of making lantern slides is used when the negative does not fit the lantern slide plate and hence must be enlarged or reduced in size. It now becomes necessary to use a special camera for projecting the image from the negative to sharp focus on the surface of a lantern slide plate. When proper size and shape focus is secured from the negative the sensitized lantern slide plate is inserted, the exposure is made, and the plate treated in the ordinary way. One of the best lantern slide plates for the amateur is the Barnett Contact Gaslight dry plate. It is made in England and sold by Ralph Harris & Co., Boston, Mass. It is a slow plate of wide latitude and can be handled the same as ordinary printing-out paper.

Lantern slide positives permanent in nature are matted, covered, and bound with adhesive paper or

cloth. Mats may be purchased the size of the lantern slide plate, ready cut as frames with various sized and shaped openings, or on pads shaped, so that by using two pieces of paper any sized opening may be made. After the positive is matted it is covered with a piece of thin glass known as a lantern slide cover glass, which must be carefully polished before placing on top the mat. Adhesive binding paper or cloth is cut in strips proper length for binding one slide or it may be purchased in a roll many yards in length. Some practice is needed to apply successfully the narrow binding strips for skill is required to make them stick smoothly at all places.

Lantern slides should be labeled and thumb-marked. When you hold the lantern slide positive with the gelatin facing you, right side up, just as you would look at any picture the lower left hand corner is the correct place to mark as the thumb spot. Unless slides are thumb-spotted they are likely to be fed into the projector reversed or upside down.

Lantern slide plates are much enhanced in value by the use of color. An even, solid color tone may be secured by stains—green, red, blue, orange, and sometimes landscapes are much improved by being so treated. Eastman Kodak Company sells a stain known as Burrows Wellcome's Solois, which may be used over and over on either printing paper or lantern slide positives.

When true colors are required, transparent water colors are used and applied with small brushes directly to the gelatin on the shadows of the picture corresponding to their colors in the natural setting. Here again considerable skill is required to get the colors true, to get them the right strength of tone, and to apply them exactly where they belong. Water colors run and spread unless rightly applied. Eastman Kodak Company sells a set of water colors known as Velox Transparent Water Color Stamps. The colors are dry on paper, perforated as stamps, so a small quantity of the paper can be wet at a time. Liquid colors may be purchased.

The making of lantern slides is fascinating and offers many possibilities in instruction. There are parts of the instructional content for most teachers that can be presented effectively by lantern slides.

## Hays Annual Report Stresses Advance of Educational Films

Visual educators will find the following report which appeared in the March 31st *New York Times* to be very encouraging. It shows that the pressure of public opinion is forcing the moving picture industry to recognize the importance of the educational field.

The motion picture public is rapidly tiring of films dealing with crime and gang rule and a new era of entertainment stressing romantic and educational themes is dawning, Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., declared in his report to the board of directors at its annual meeting here yesterday.

Mr. Hays pointed out as signs of a new day in popular entertainment appeal the success of movies produced in 1930 dealing with famous epochs in American history, with themes of prison and civic reform, and with outstanding biographical subjects.

Mr. Hays submitted an analysis of the feature pictures produced in 1930. Comparisons were made not only with the previous year, but with the production of films during the past nine years. This analysis indicated, according to the report, that in 1930 more feature pictures were produced of outstanding merit, not only from the entertainment but from the standpoint of community value, than in any previous year.

The past year saw a new record in the production of feature films based on historical, sociological, travel and other educational themes, it was asserted. More than thirty such films were released during the year, it was said, over three times as many as the number released during 1929.

The year 1930 marked an important development from a production standpoint of the movement to serve the vast child audience in the United States with pictures based upon recognized literary classics, he declared. Four productions of the Tom Sawyer type were made and released during that period.

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## Aids to Bird Study Available

The National Association of Audubon Societies announces that through the generosity of its friends it is again enabled to furnish large numbers of colored bird pictures and leaflets to school teachers and pupils of the United States and Canada.

The teacher may explain to the pupils that they are going to form a Junior Audubon Club and have a few lessons, from time to time, about some of the more common North American birds, and that each child wishing to be enrolled must bring a fee of ten cents in return for which he will receive a set of six beautifully colored bird-pictures made from original paintings by America's leading bird-artists. Accompanying each of these pictures, there also will be a leaflet with four pages of text, written by well-known authorities on bird-life, and an outline drawing of a bird which the pupil may fill in by copying from the colored plate. Every child in addition receives a beautiful Audubon Button of some favorite bird in color which is a badge of membership in the Club.

Some Cedar Waxwings

Every teacher who is successful in forming a club of twenty-five or more receives free a year's subscription to the magazine, *Bird-Lore*, which is the world's leading, popular periodical devoted entirely to birds. Further information may be secured from the National Association of Audubon Societies, 1974 Broadway, New York City.

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*Announcing a New Series of*
**SILENT BIOLOGICAL SCHOOL FILMS**
Produced by
CHARLES F. HERM, Cinema Biologist

Each film, being 400 to 500 feet in length, represents a definite lesson. They may be projected in 5 to 7 minutes each, leaving ample time for careful discussion between teacher and class on the subject presented.

All films are printed on standard Safety Film Stock; they are available on both 35mm. and 16mm. film material.

GROUP 1

1. **Micro-Organisms of a Hay-Infusion:** Biological study of a day by day hay infusion, visualizing the protozoan fauna observed.
2. **Sexual Reproduction:** Miscroscopic study visualizing the characteristic differences existing between sperm and germ cell of the Atlantic oyster, method of fertilization, cell cleavage, cell division illustrating means by which the fertilized ovum passes from the one cell stage to the mulberry stage, thus reproducing a new individual.
3. **Development:** Microscopic observation visualizing the development of the fish embryo (Paradise Fish) from the blastoderm stage to the time of hatching.
4. **A Microscopical View of the Blood Circulation:** Microscopic and stop-motion film illustrating the course of blood and lymph through the human body, the action of a living heart (Turtle), the expansion and contraction of the arteries, the arterial, venous and capillary flow of the blood, as observed in the vascular system of the early chick embryo.
5. **Inherent Characters:** Microscopic study visualizing the origin of the heart beat and the inherent qualities of heart muscle contraction in the early chick embryo; fragments of heart tissues transplanted into a culture media are seen to function 45 days after transplantation.
6. **Precipitins:** Biologic observation illustrating the specific differences prevailing among animal and human proteins and their usefulness in detecting the relationship of various blood groups.
7. **Flowers:** Botanical study visualizing the characteristic variation existing among garden flowers.
8. **Seeds and Seedlings:** Botanical observation illustrating the transformation of seeds to seedlings.
9. **Paper White Narcissus:** Floricultural film visualizing the bulb propagation in Florida.
10. **Harvesting the Golden Fruit:** Horticultural film visualizing the orange culture in Florida.

Rental Price: ONE DOLLAR per subject per day, plus transportation charges both ways.

**HERM'S BIO-CINEMA SOUND PRODUCTS, Inc.**
DAYTONA BEACH, FLORIDA

# PUPILS that Stumble over WORDS

## Need Visual Experience to Inspire Vocabulary...

OFTEN they are pupils with quick, active minds. Yet for some reason they are surprisingly inapt with words—baffled by even minor intricacies of vocabulary.

Hazy word conceptions are frequently the cause of faltering self-expression. Reading and listening have made the pupil familiar with the words themselves—but the *visual experience* is lacking to give them the definite significance that makes them easy to use.

Eastman Classroom Films do more than merely inform the pupil. Bringing the world's experience to the classroom in vivid visual presentation, they inspire original thinking—the motive force of self-expression.

The pupil is thus encouraged to search for words to tell his story. He sees the words of the text-book and of the teacher's discussion *defined in picture and action* on the screen. He will remember them with a definite, concrete understanding of their meaning. He will use them more easily, and more accurately, in expressing his own ideas.

* * * *

Eastman Classroom Films are not a substitute, either for the teacher or for long established classroom methods and devices. School authorities are beginning to realize more and more the significant value of Eastman Classroom Films in *supplementing* other teaching devices in the modern classroom. They are now used in more than 200 cities and towns of the United States, and in thirty foreign countries.

Full information and descriptive literature will gladly be sent on request. Address: Eastman Teaching Films, Inc. (Subsidiary of Eastman Kodak Company), 343 State Street, Rochester, New York.

***Eastman Classroom Films not only supply pupils with a wealth of information, but also with visual experience—the motive force for self-expression and the acquiring of a meaningful vocabulary.***

# EASTMAN CLASSROOM FILMS

### Growth of Visual Instruction in New York

The following figures have recently been received from that well known visual educator, A. W. Abrams. This report shows statistically the results of the excellent work being done by the Visual Instruction Division of the State of New York.

**Record of Loans of Slides**

| | December | Total for year to January 1st. |
|---|---|---|
| 1926-7 | 67017 | 282002 |
| 1927-8 | 73640 | 305712 |
| 1928-9 | 70572 | 356380 |
| 1929-30 | 65712 | 392426 |
| 1930-31 | 90671 | 427486 |

The increase in loans for the current year and date is nearly 9 per cent over the record for the corresponding period of last year. The increase for the five years is 51 per cent. Further, the use of slides at the present is doubtless much more systematic and effective than it was five years ago.

## Recent Writings

"Motivating Geography"—by Stanley S. Smith, in the January issue of the *Pennsylvania School Journal*, briefly discusses the contribution visual material makes to the teaching of geography. Classes were tested with obvious results in favor of those in which visual material was presented.

* * *

"Visual Aids to Education"—by Silas B. Tobey, in the February number of the *Wisconsin Journal of Education*, is a concise article showing the advisability of equipping schools with visual aids. The author lists the equipment recommended and the directions to teachers on their use.

* * *

"Borrowing Visual Aids for School Use"—by Edith A. Lathrop, appears in the February issue of *Normal Instructor and Primary Plans*. Miss Lathrop, who is assistant specialist in School Library Service of the

ANNOUNCEMENT

International Artprints announces the opening of a Slide Department. The famous Seemann Slides which include 100,000 subjects dealing with science, art, industry, and all branches of education and research, have been secured for distribution.

WRITE TODAY

asking how to obtain an illustrated slide catalog for your own field of interest.

Name

Address

City and State

Subjects desired

INTERNATIONAL ARTPRINTS

59 East Madison St. Chicago, Illinois

Picture of "Saskia" by Rembrandt. Four Color Artprint Series No. 78L

# On *sound films,* it comes to LIFE . . .

Music now steps from the pages of a text-book. Music pictures—"The String Choir," "The Woodwind Choir," "The Brasses," and "The Percussion Group"—all provided by Electrical Research Products Inc., make this possible. When you show these talking pictures in the classroom, your pupils hear and see finished artists playing.

They learn to distinguish the tone quality of the various instruments and the place and function of each in the orchestra. Close-up photography shows playing technique, and the vividness of the entire presentation helps build a lasting appreciation of music.

Such subjects are only a small part of the educational pictures produced by Electrical Research Products. There are pictures for use in elementary school science classes, physical education, physics, mathematics, vocational guidance, teacher training.

## An aid to the teacher

Electrical Research Products offers you a complete service in this modern method of supplementing the work of the teacher. It offers a complete teacher's guide in units of instruction developed for each picture. It provides the pictures. It supplies standard Western Electric reproducing equipment designed especially for the school classroom and auditorium. Send the coupon for full list of subjects, and information on how to show them in your school.

Department of Educational Talking Pictures,

***Electrical Research Products Inc.***

*Distributors of*

***Western Electric***

EDUCATIONAL TALKING PICTURE EQUIPMENT

ELECTRICAL RESEARCH PRODUCTS INC.
Dept. of Educational Talking Pictures,
250 West 57th Street, New York, N. Y.

Gentlemen—Please send me further information regarding educational talking pictures, and how I can use them.

NAME.....

ADDRESS.....

CITY..... STATE..... ES431

United States Office of Education, informs teachers where they can borrow aids of a pictorial nature. In cities which do not maintain departments of visual instruction, the schools may usually borrow pictures, slides, films and stereographs from local public libraries or from state agencies, such as departments of education, county or state libraries, educational institutions and museums.

* * *

"Visual Instruction in Vocational Classes"—by Allan Nicol in the February *American Teacher* (the organ of the American Federation of Teachers), advocates the use of picture material in slide and film form in shop classes to give the pupils the necessary background of varied experiences.

## How One School Makes Its Own Teaching Films

(*Concluded from page* 110)

to find more enthusiastic devotion among any group of teachers anywhere. The creative urge, the pioneer spirit—call it what you will—it is there strong.

Among the films produced thus far by the department chief, Mr. Welles, is a series on *The Business of Living,* with separate reels devoted to animals, flowers, birds, and bees. Mr. Opsahl has made fine one-reelers on *Radiation of Heat, Conductance of Heat, How Water Carries Heat, Expansion of Gas, Liquid, and Solids.* Mr. Shaw has made films on *Fire, The Destroyer; Pedestrian Safety, First Aid* (in two parts), *Industrial Safety.* Mrs. Rodgers had made a two part film on *Money,* and is engaged in making a film on *Posture.* Other subjects cover historical and aesthetic topics.

These films are being produced solely for the use of the school itself. They will be repeated, perhaps with occasional changes, when a changed school population warrants. While, under existing budget conditions, not every school in the United States will be able to emulate this ambitious program, the Milwaukee Vocational folks are blazing a trail and accumulating experiences that will be invaluable for those of their fellow educators who feel that teaching films are best made by the teachers who are to use them.

16 or 35 mm. Educational Films

USFA Films Inc. New York N.Y. 1540 Broadway Bryant 7890

with Spoken Lectures or Classroom Titles

Why YOUR MOTION PICTURE Projector should be a VICTOR
"20 Years of Leadership"
LARGE or SMALL PICTURES—LONG or SHORT THROWS—DAYLIGHT or DARK . . . VICTOR insures the finest Quality known to motion picture projection. And remember this—none but Victor provides positive protection against films being damaged during projection. MANY EXCLUSIVE Mechanical features and operating conveniences make the Victor the only logical choice of the careful buyer who invests for the future. For 16 mm. "TALKIES"—The NEW ANIMATOPHONE. For Amateur Movies of Professional Quality —The VICTOR Ciné-Camera.
Ask for complete information
Victor Animatograph Corporation
125 Victor Building
DAVENPORT
IOWA
FREE DIRECTORY OF FILM SOURCES "Where to Buy, Rent and BORROW 16 m/m Films" —yours on request.
VICTOR 16 MM Ciné PROJECTORS

# AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS
*Director of Publicity, Methodist Episcopal Board of Education*

## Developing and Printing

By far the largest number of amateurs using 16 mm. cameras use reversal film and send their exposed rolls to the manufacturer to be processed. A small number use negative film—develop it—and print from the negative onto positive stock.

The simplicity and economy of reversal film together with the excellent results secured from it are reasons for its popularity. It has a surprising latitude of exposure but the best results are secured when the exposure is accurately judged.

If an amateur has his own darkroom and buys or builds a printer he will enjoy experimenting with developing his own negative and making his own prints. Wider control is possible when this is done because the most can be secured from the negative by developing it separately and errors in exposure can be partly compensated for in the printing. Of course twice as much film is used because one length is needed for the negative and another for the positive print.

## Notes

Speeding up a motion picture camera slows down the action. Slowing down the camera speeds up the action.

To photograph a scene so that the action is backward or reversed turn the camera upside down. Cut the scene out of the reel after it has been processed and turn end for end and splice into the roll again.

The life of a projection lamp depends on the brilliancy at which it is burned. Most projectors are equipped with ammeters indicating the proper current that should be used.

Projectors should be oiled regularly. Do not use too much oil, however. It will be thrown off moving parts and onto the film.

Keep your camera lens clean if you want brilliant results. This is also true of projection lenses and condensers.

Hold your camera steady or use a tripod. Don't panoram any more than absolutely necessary and never too fast.

Dust out a camera before reloading.

## When Splices Won't Hold

Film cement sometimes becomes temperamental and splices refuse to hold. When this happens a number of things may have happened. The ingredients of most film cement absorb water. If the stopper is left out of the bottle, moisture is absorbed from the air and this causes trouble. When the film is moistened before scraping and is not wiped dry afterwards the cement brush picks up moisture and transfers it to the bottle.

For splicing 16 mm. film, which is all safety stock or acetate base, a suitable cement must be used. Some formulæ suitable for nitrate stock will not cement acetate film.

If you buy cement already mixed and after a time it refuses to work get a fresh bottle. If you mix your own cement mix a fresh batch and keep it in a tightly stoppered bottle pouring out a little into a small bottle for your working supply.

A cement formula satisfactory for 16 mm. film is one part amyl acetate, one part acetone and one part glacial acetic acid. To this add a short length of 16 mm. film which has been thoroughly cleaned of emulsion. This thickens the cement slightly and makes it work better. The amount to be added depends on the amount of the cement mixed at one time. About a foot of film to each eight ounces may be added as a trial.

Do not add nitrate film to cement to be used for splicing acetate film.

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Fade-ins and fade-outs are easily made and often add greatly to the effect of a scene. To fade-in stop the lens down as far as possible. Start the camera, then open the lens to the working aperture. To fade-out at the end of a scene gradually close the diaphram until the light is entirely cut off or the stop so small that no image is secured.

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**THE EDUCATIONAL SCREEN**

moves into new quarters this month in the DePaul University Building. Our address hereafter will be

64 East Lake Street, Chicago

# AMONG THE PRODUCERS

*Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.*

## "Magnacolor" Is Introduced by Consolidated Film Industries, Inc.

"Magnacolor," the new natural color film perfected and introduced by Consolidated Film Industries, after years of experimenting and consideration of many other processes, is hailed as the really superior and satisfactory color process that the Industry has long been waiting for. It provides color pictures that can be produced and processed with the same facility as black and white. Anything that is possible in monochrome is equally possible in "Magnacolor" with no other change than the use of "Magnacolor" films and a slight adjustment of the camera gate.

The Motion Picture Industry has long felt the need for a practical commercial color process that would utilize existing taking and projection equipment, give satisfactory reproduction and on which standardized production and patent protection could be assured.

"Magnacolor," as perfected and backed by the resources of Consolidated Film Industries, Inc., has been greeted as meeting the Industry's requirements in all these particulars. It is as sharp as black and white photography. The colors are natural and pleasing and can be held absolutely uniform in quantity production. Not only can any qualified cameraman make this film, but he can use any technique known in black and white photography such as light effects, double exposures, changing of lights during scenes, and trick effects. Camera manufacturers have arranged for the adaptation of black and white cameras to color at a small expense, making the cameras available for both color and black and white work.

Not only is technical knowledge of film processing essential to successful color production, but it is just as necessary that the producers of color film have a complete mastery of laboratory machinery. Consolidated has the advantage of fifteen years' experience in this field. These fifteen years represent an accumulation of technical knowledge gathered by the welding together of the most representative laboratories in the country into one large, single organization. Such a combination of units into one organization has resulted in a vast body of technical knowledge executed and administered by experts. All of these factors combined to give "Magnacolor" its outstanding superiority. Consolidated is prepared to offer co-operative service to any cameraman or producing organization which desires to learn more about the technique of color photography and to apply it in their pictures.

Consolidated believes that there is a great future for color films not only in theatrical motion pictures, but also in industrial and educational pictures—two fields, the possibilities of which have not yet been developed. "Magnacolor" is especially useful in the educational field. Certain subjects taught by means of motion pictures *demand* color. Agriculture, horticulture, botany, ornithology, biology, geography, contemporary history, Bible teaching, many laboratory procedures in metallurgy, chemistry and other fields are some of these courses which demand color. There are many others. Certain subjects can not be properly presented at all without the demonstration being in natural color. "Magnacolor" now comes to the front with this simple, easy to make, color film which will meet all of the educational needs.

In addition to the regular laboratory service on "Magnacolor", Consolidated will have a staff of trained cameramen with full equipment ready to do photographic work for such clients who have no equipment of their own. In the case of educational and industrial picture producers, Consolidated is prepared to offer its service and advice in the writing of scenarios to give the work dramatic flavor, as well as on technical subjects.

Consolidated Film Industries have equipped an up-to-the-minute plant at 959 Seward Street in Hollywood for the exclusive production of "Magnacolor". This new plant is ready to give complete service and prompt delivery. The company will also use its New York laboratories in connection with the Color Department, particularly for industrial color pictures.

## QRS-DeVry Corporation Writes:

"We know, of course, that visual education is rapidly coming to the fore as a means of conveying information to the receptive minds of our school children. Now comes word to the effect that a combination of television and motion pictures is possible, which immediately draws a mind picture of school in the living room. On March 11th and 12th the De-Forest Radio of Passaic, New Jersey, thru its station

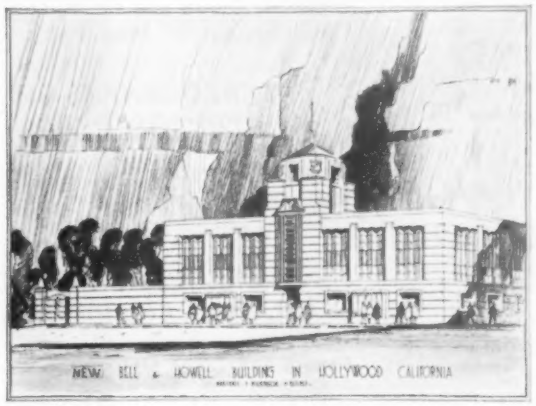
W2XCD televised the following DeVry School Films: *People Who Live By The Sea, American Ideals, Thomas Jefferson* and *The Journalist.*

"Johnny may hate the idea of getting up in the morning in time for school but he certainly likes to listen to the radio and the field which has thus been pioneered seems to have marvelous potentialities. We are confident that this bit of pioneering will not have been entirely wasted and look forward to the development with a good deal of interest."

## Bell & Howell to Erect New Building for Hollywood Branch

The Bell & Howell Company's Hollywood branch is to be housed in a spacious new building, construction of which will soon be started, according to an announcement recently made by J. H. McNabb, president of that organization. The new building, which will be located on 240 feet of recently acquired property on Le Brea Avenue, Hollywood, will be two stories in height, topped by a distinctive tower, and constructed of reinforced concrete and stone.

Both professional and amateur motion picture makers will be well served by the facilities and personnel of the new structure. A standard projection theater seating more than 100 people will be a feature of the




building, and several Filmo projection rooms will be provided, among them a sound proof room for showing 16 mm. sound pictures and another room for showing Kodacolor pictures. Service, display, and sales facilities will be complete for both 35 mm. and 16 mm. equipment.

An engineering division which will be accommodated in the new building will collaborate with motion picture studios and laboratories on the coast in still further advancing the phenomenal technical progress of the industry. It is stated that no expense will be spared in making the engineering laboratory one of the finest in the country.


# New Visual Units
## In General Science

*By*
**DR. H. A. WEBB**
**Peabody Teachers College**

**Twenty Lantern Slides to Each Unit**

**LIST OF UNITS**

1. **The Air**
2. **Astronomy**
3. **Electricity**
4. **Health**
5. **Light**
6. **Living Things—Animals**
7. **Living Things—Plants**
8. **Sound**
9. **Weather and Climate**
10. **Heat and Fire**
11. **Clothing**
12. **The Earth's Crust**
13. **Food**
14. **Machinery**
15. **Water**

***Additional Slides for nearly every school subject***

## Keystone View Company

**MEADVILLE, PENNA.**


## Victor Provides for Use of 375 Watt-75 Volt 16 mm. Projection Lamp

The Victor Animatograph Corporation, Davenport, Iowa, announces that the new 375 watt-75 volt lamp can be used in any Model 3 Victor Ciné-Projector, that is equipped with the No. 10 Victor Lamp Rheostat, by having a slight change made in the Rheostat Resistance.

It is only necessary to return the Rheostat to the factory as no change is required in the Projector. A charge of $5.00 is made for changing the resistance in the Rheostat.

After the revision is made, the Rheostat can be operated with 250 Watt-50 Volt, 165 Watt-30 Volt and 375 Watt-75 Volt Lamps. Also, the Rheostat can be disconnected to permit the use of 200 Watt-100 to 120 Volt lamps in the same Projector. Victor thus offers the widest range of lamp interchangeability of any manufacturer in the field.

It is interesting to know that provision has been made for the use of the 375 Watt-75 Volt lamp in Victor Projectors. There are doubtless many users who will not be satisfied until they have tried this new lamp.

# HERE THEY ARE!

## A Trade Directory for the Visual Field

### *FILMS*

**Amkino Corporation**
723 Seventh Ave., New York City
(See advertisement on page 124)

**Bray Pictures Corporation**
729 Seventh Ave., New York City.

**Carlyle Ellis**
130 W. 46th St, New York City
Producer of Social Service Films

**DeFrenes & Company**
Wilkes-Barre, Pa.

**Eastman Kodak Co.**
Rochester, N. Y.
(See advertisement on outside back cover)

**Eastman Teaching Films, Inc.**
Rochester, N. Y.
(See advertisement on page 125)

**Edited Pictures System, Inc.**
130 W. 46th St., New York City

**Electrical Research Products, Inc.**
250 W. 57th St., New York City
(See advertisement on page 127)

**Herm's Bio-Cinema Sound Products**
Daytona Beach, Fla.
(See advertisement on page 124)

**Ideal Pictures Corp.**
26 E. Eighth St., Chicago, Ill.

**Modern Woodmen of America**
Rock Island, Ill.

**Pinkney Film Service Co.**
1028 Forbes St., Pittsburgh, Pa.

**Q. R. S.-DeVry Corporation**
333 N. Michigan Ave., Chicago, Ill.

**Ray-Bell Films, Inc.**
817 University Ave., St. Paul, Minn.

**Rowland Rogers Productions**
74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

**Society for Visual Education**
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 104)

**Howard E. Thompson**
15 Newkirk Ave., Trenton, N. J.

**UFA-Films**
1540 Broadway, New York City
(See advertisement on page 128)

**United Projector and Films Corp.**
228 Franklin St., Buffalo, N. Y.

**Universal Pictures Corp.**
730 Fifth Ave., New York City
(See advertisement on page 101)

**Williams, Brown and Earle Inc.**
918 Chestnut St., Philadelphia, Pa.

**Y. M. C. A. Motion Picture Bureau**
347 Madison Ave., New York City
300 W. Adams Bldg., Chicago, Ill.

### *MOTION PICTURE MACHINES and SUPPLIES*

**International Projector Corp.**
Acme Division, 90 Gold St., New York City.
(See advertisement on inside back cover)

**Bell & Howell Co.**
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside front cover)

**Eastman Kodak Co.**
Rochester, N. Y.
(See advertisement on outside back cover)

**Edited Pictures System, Inc.**
130 W. 46th St., New York City

**Ideal Pictures Corp.**
26 E. Eighth St., Chicago, Ill.

**James C. Muir & Co.**
10 S. 18th St., Philadelphia, Pa.

**Q. R. S.-DeVry Corporation**
333 N. Michigan Ave., Chicago, Ill.

**Safety Projector Co.**
Duluth, Minn.

**Stillfilm Inc.**
1052 Cahuenga Ave., Hollywood, Cal.

**Howard E. Thompson**
15 Newkirk Ave., Trenton, N. J.

**United Projector and Film Corp.**
228 Franklin St., Buffalo, N. Y.

**Victor Animatograph Corp.**
Davenport, Ia.
(See advertisement on page 128)

**Williams, Brown and Earle Inc.**
918 Chestnut St., Philadelphia, Pa.

### *SCREENS*

**James C. Muir & Co.**
10 S. 18th St., Philadelphia, Pa.

**Williams, Brown and Earle Inc.**
918 Chestnut St., Philadelphia, Pa.

### *SLIDES and FILM SLIDES*

**Edited Pictures System, Inc.**
130 W. 46th St., New York City

**Ideal Pictures Corp.**
26 E. Eighth St., Chicago, Ill.

**International Artprints**
59 E. Madison St., Chicago, Ill.
(See advertisement on page 126)

**Keystone View Co.**
Meadville, Pa.
(See advertisement on page 131)

**James C. Muir & Co.**
10 S. 18th St., Philadelphia, Pa.

**Society for Visual Education**
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 104)

**Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 123)

**Stillfilm Inc.**
1052 Cahuenga Ave., Hollywood, Cal.

**University Museum Extension Lecture Bureau**
10 S. 18th St., Philadelphia, Pa.

**Williams, Brown and Earle Inc.**
918 Chestnut St., Philadelphia, Pa.

### *STEREOGRAPHS and STEREOSCOPES*

**Keystone View Co.**
Meadville, Pa.
(See advertisement on page 131)

### *STEREOPTICONS and OPAQUE PROJECTORS*

**Bausch and Lomb Optical Co.**
Rochester, N. Y.

**E. Leitz, Inc.**
60 E. 10th St., New York City

**James C. Muir & Co.**
10 S. 18th St., Philadelphia, Pa.

**Q. R. S.-DeVry Corporation**
333 N. Michigan Ave., Chicago, Ill.

**Society for Visual Education**
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 104)

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